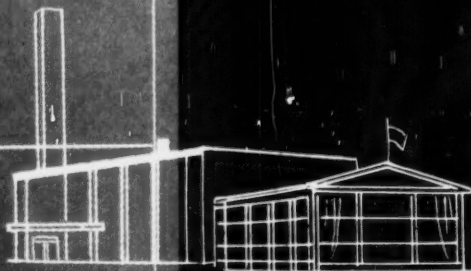
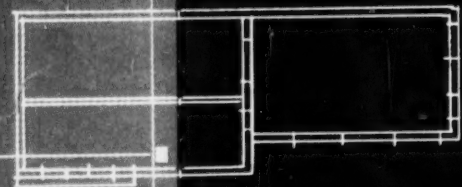
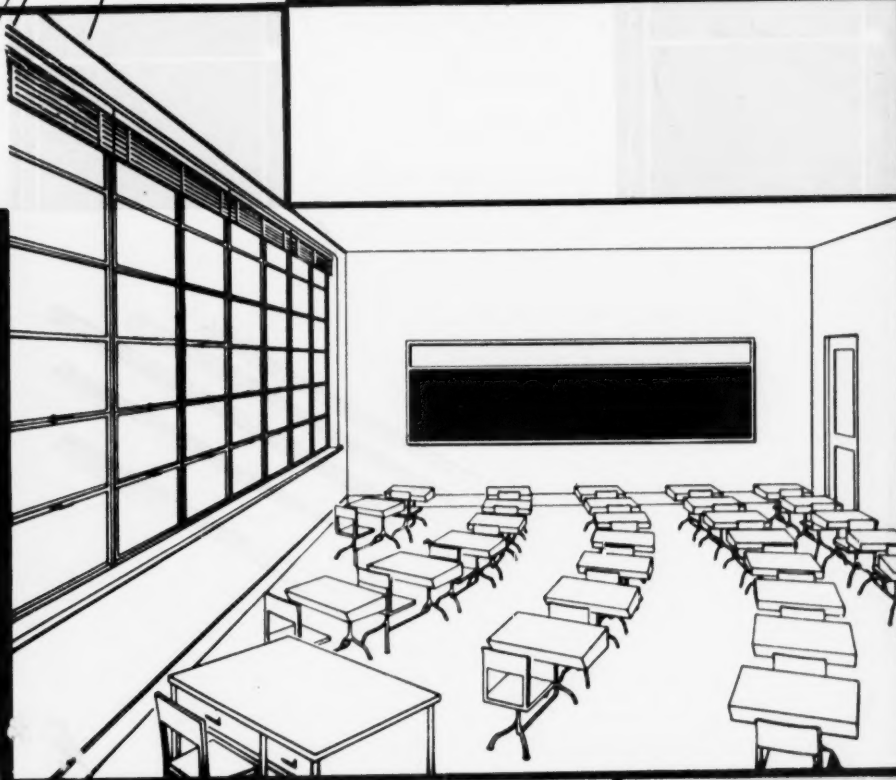
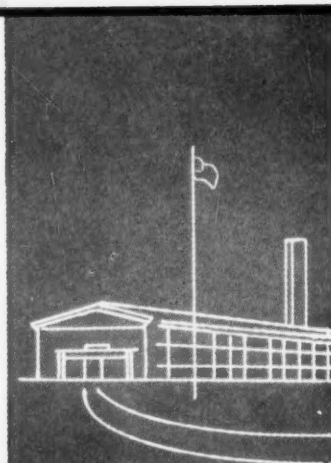
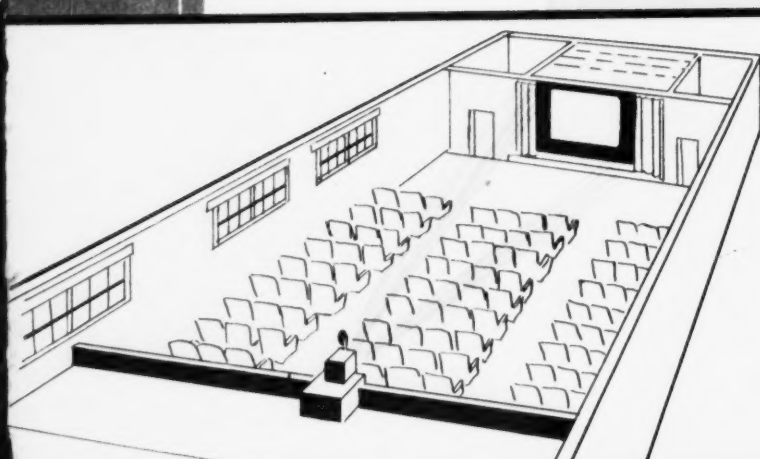


See & Hear



Issue Two • Volume Seven • 1951

AUDIO-VISUAL DIRECTORS APPLAUD...

"Are You Ready for Service"

...most vital and distinctive
16mm sound motion pictures
in the history of
American education.



FOR THE FIRST TIME—a new and dramatic technique to help guide the youth of America facing the difficult civilian-to-military adjustments.

"Are You Ready for Service?" is a comprehensive series of 14 one-reel films produced by Coronet and designed to orient high school students in their planning for military life well in advance of induction or enlistment.

Many of the nation's most responsible organizations enthusiastically cooperated in this project. Officers representing . . .



The National Education Association
U. S. Office of Education
American Council on Education
National Catholic Education Association
National Vocational Guidance Association
The Department of Defense

... all acted as consultants.

Intensive research on the psychological, moral and physical problems confronting

young people soon to enter service has resulted in this series—the first pre-induction orientation films ever produced.

Here is the nucleus of an entire semester's course in preparation for military service. Titles of the films in this distinctive series are:

GROUP I—*What It's All About; Your Plans; Service and Citizenship.*

GROUP II—*Starting Now! Getting Ready Morally; Getting Ready Emotionally; Getting Ready Physically.*

GROUP III—*The Nation to Defend; What Are the Military Services? When You Enter Service; Military Life and You.*

GROUP IV—*Communism; Why You? Your Investment in the Future.*

For information on the purchase or rental of these films, write:

Coronet Films

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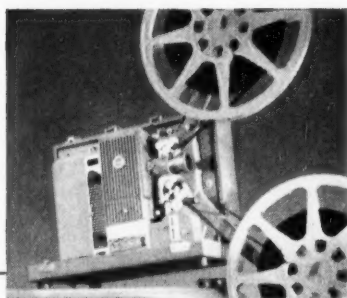
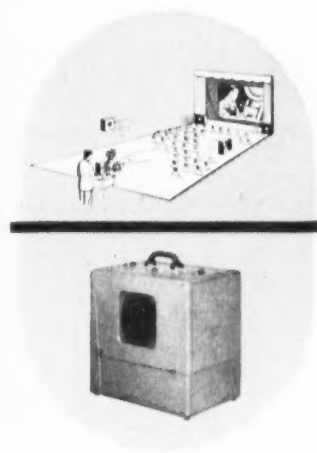
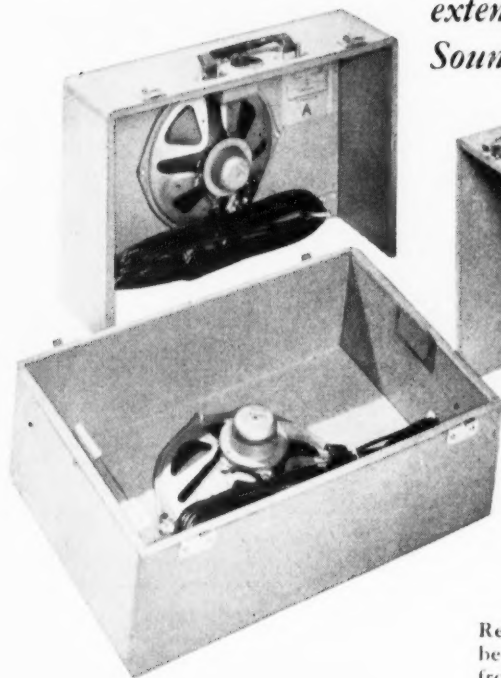
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TRADE-MARK

NEW KODAK MULTI-SPEAKER UNIT

extends flexibility of Kodascope Pageant Sound Projector; provides 3 extra speakers



for outstanding performance . . .

the KODASCOPE PAGEANT SOUND PROJECTOR puts your 16mm. movies on the screen with sparkling brilliance—affords high-fidelity sound reproduction. Simple guided threading assures easy operation. Lubricated for life, ruggedly built, yet light and compact, the entire unit goes into one handsome case weighing only 33 pounds. Price, \$400.

Regardless of where you show your 16mm. sound movies, you want to be sure that your audience gets the message. Sound distortion, resulting from too much amplification or poor acoustics, annoys listeners, hence often destroys the effectiveness of the presentation.

To help you eliminate these difficulties, Kodak now offers a new Multi-Speaker Unit which combines three speakers in one case. With your Kodascope Pageant Sound Projector, this gives you a versatile, four-speaker setup. Placed at selected locations around a room or hall, they produce effective sound distribution even under adverse acoustical conditions.

Each of the three 8" speakers is mounted on an individual baffle. One speaker carries a 35-ft. cord, the other two, 45-ft. cords, complete with connectors. When assembled, the 3 speakers make up into a compact carrying case weighing only 17 pounds. The complete unit matches the Pageant exactly in appearance and contains space for a 2000-ft. film reel. Price, \$92.50.

Prices are subject to change without notice and include Federal Tax applicable when this advertisement was released for publication.

PHOTOGRAPHY . . . teaches, trains, entertains

EASTMAN KODAK COMPANY, Rochester 4, N. Y. 112
Please send me: ☐ complete information on the new Kodak Multi-Speaker Unit; ☐ your folder, "The Kodascope Pageant Sound Projector."

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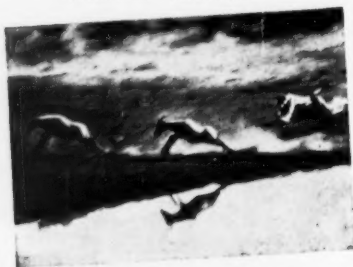


Christmas in Sweden

a 14 minute color or
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Photographed and directed by the famous Swedish artist OLLE COMSTEDT, member of the American Society of Cinematographers, Hollywood.

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Single day rental:
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SEE & HEAR

Camera

MILLIONS FOR TELEVISION?

SCHOOLS, COLLEGES and local communities are said to have confronted the Federal Communications Commission "with an avalanche of more than 300 legal petitions for educational television facilities affecting more than 230 individual communities and thousands of educational institutions." We have the word of Ralph Steele, executive director of the Joint Committee on Educational Television. We also have Mr. Steele's prediction that "the 3Rs are on the verge of bursting through the schoolhouse walls and overflowing into millions of American homes—through television." Oh, boy! Note that "on the verge"!

The overburdened American taxpayer will be greatly interested in this prediction that his Christmas stocking in 1952 or thereabouts will contain a \$60,000,000 bill he didn't know was coming. That's only the down-payment, of course, for annual operating costs will add from \$10,000,000 to \$50,000,000 more each year. The facts for these estimates are not ours but belong to the JCET which says that station costs vary from construction estimates of \$100,000 to \$400,000 each (we averaged this at \$200,000); annual operating budgets run from \$12,000 to \$300,000.

But all this would be only silly speculation if it were not for the fact that both "educators" and legislators were in deadly earnest. While children shiver in temporary shelters and our teachers struggle to meet today's bills with yesterday's salary schedules, these Planetary Pioneers are enlisting legions of adventurous suckers for a gigantic raid on the public purse to finance these projects.

JCET literature has a nightmarish quality, re: "readily admitting that the capital outlay involved is considerable,

the educators are stressing the fact that several radio stations can be built and fully equipped for less money *than is required to erect a single high school building.*" The italics are ours.

There is not a single, solitary shred of proof that this untested form of communication will maintain even the minimum standards of formal education. But there is considerable lack of proof that these experimenters are willing to overlook the failure in most parts of the country of that other mysterious force known as "educational radio." How is your classroom radio working?

We are bitterly opposed to these attempts to divert funds so urgently needed for improvement of present educational facilities, buildings and classroom equipment. We have only just begun to fight. Pages 11 to 15 of this issue provide some new viewpoints and in following months we promise fair and factual analysis on which our school readers can reach their own informed conclusions.

Nobody doubts the power of this mass medium. What we do question here are the experience and motives of these people who are trying to push our state legislatures into such expensive and potentially wasteful situations as the contemplated New York, New Jersey, Connecticut and Wisconsin statewide TV networks.

Did we say "untested?" We were wrong, for "educational" television is being tested every day and night by Iowa State College via WOI-TV, the "pioneer educational t.v. station of the nation." The fortunate viewers of this experiment enjoy such cultural treats as *Captain Video*, *Tom Corbett*, *Space Cadet*, *Milton Berle*, *What's My Line*, *The Web*, and *Martin Kane*. All these programs and some other WOI-TV daily fare were recently listed as "variable" and "objectionable" by the National Television Review Board. This may not be "educational" but at least it is much more enlightening than the fanciful flights of the JCET.

—OHC

See & Hear

"The National Audio-Visual Journal"

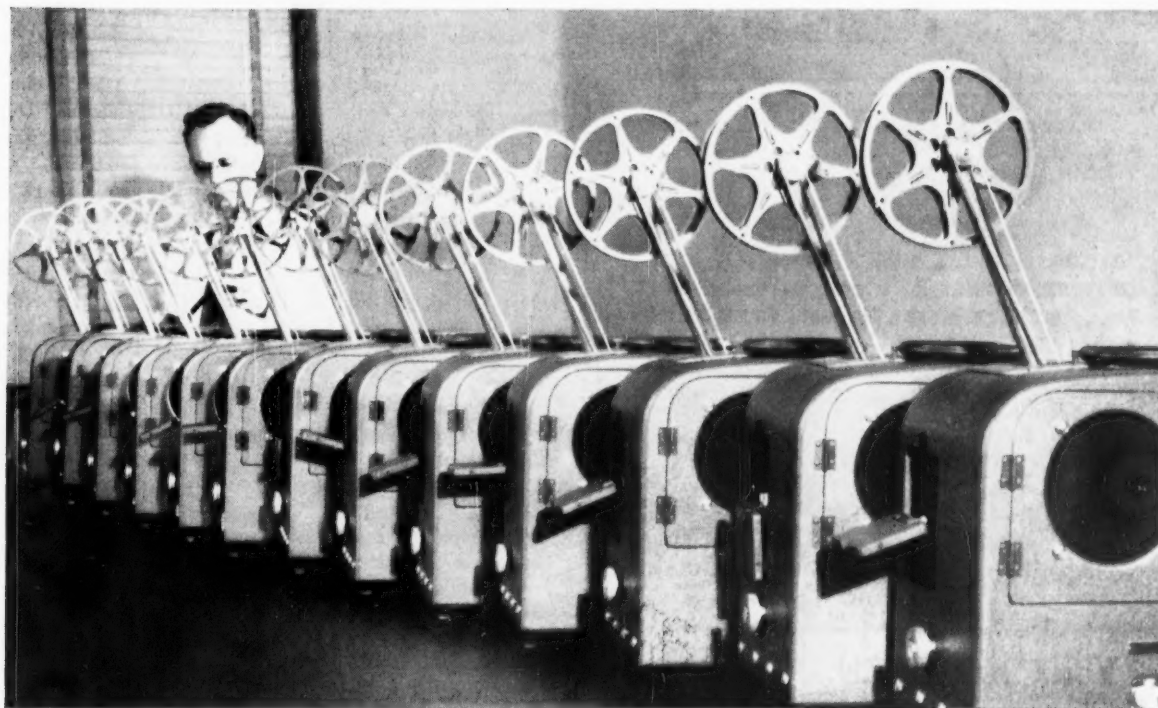
Office of Publication • 150 East Superior Street • Chicago

See & Hear: The National Magazine of Sight & Sound in Education. Issue 2 of Volume 7, published October 30, 1951. Issued 9 times annually during the school year from September to May inclusive. Published at 150 E. Superior Street, Chicago 11, by Audio-Visual Publications, Inc. E. M. Hale, president; O. H. Goellin, Jr., vice-president. New York Office: Robert Seymour, Jr., manager, 501 West 113th Street. Los Angeles Office: Edmund Kerr, manager, 6605 Hollywood Boulevard. By subscription \$3.00 per year; \$5.00 for two years. Entered as second class matter, October 19, 1948 at the post office at Chicago, Illinois, under the Act of March 3, 1879. Entire contents copyright 1951; international rights reserved. Address all advertising and subscription requests to the Chicago office of publication noted above.

SEE and HEAR

Filmosound

Unanimous Choice of Mason City* Schools



Audio-visual education is no newcomer to Mason City, Iowa public schools. It has been used with marked success since 1940.

Some measure of the faith with which Mason City school officials view audio-visual education is evidenced by their recent purchase from Decker Bros., Inc., Mason City, of 13 Bell & Howell FILMOSOUNDS—one for each building in the city's fine public school system!

We salute these progressive school officials. Their determined effort to keep Mason City schools in the forefront with the most modern teaching techniques and tools deserves highest praise from alert educators and parents everywhere.

For your own school needs, investigate Filmosound. Pictures are truly life-like, brilliant. Sound is natural and undistorted. Filmosound gives you most hours of dependable, trouble-free performance. And it's completely suited to small classroom or big auditorium use. Consult your nearby Bell & Howell representative. He is trained to serve you.

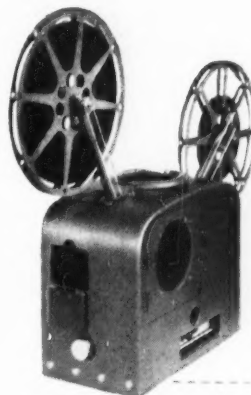
Guaranteed for life. During life of the product, any defects in workmanship or materials will be remedied free (except transportation).

*One in a series of Bell & Howell advertisements saluting educators and their use of modern audio visual education in the public, private and parochial schools of America.

You buy for life when you buy

Bell & Howell

*Mr. Lyell Moore, director of curriculum and audio-visual education, Mason City, Iowa public schools, inspects 13 Bell & Howell FILMOSOUNDS recently purchased for use in that progressive city's school system.



Single-Case Filmosound for 16mm sound or silent film. Safe Lock sprockets guard film, make threading easy—governor controlled gear drive—natural, flutterless sound—perfectly aligned optical system for maximum illumination. Weight 35½ pounds. Built in 6 inch speaker operates with in the case or removed from it. Larger separate speakers available for single or multiple use. With 6 inch speaker only, \$449.95.

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I understand this places me under no obligation

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A basic filmstrip program... in Color

Then and Now in the United States

by Clarence W. Sorensen

A unique contribution to the teaching and learning of geographical, historical, and social understandings.

12 Strips ready this fall

Each strip is a useful teaching instrument by itself, correlating history and geography with other fields of knowledge which contribute to the child's understanding of the people, the resources, the problems, and the interrelationships of a region.

Artwork by Milo Winter

Mr. Sorensen is one of the authors of the geography series,
Man in His World.
for full information write to

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Your Audio-Visual Dealer Gives Professional Service

• A MESSAGE TO EDUCATORS •

THERE'S A NATIONWIDE family of professional audio-visual dealers located in towns and communities throughout these United States and Canada who are more than qualified by experience and specialized facilities to serve your school's audio-visual needs.

Representing the *best* in nationally-known, fairly-priced merchandise, they subscribe to the NAVA Code of Ethics, train their personnel in modern maintenance-service methods, and consider our schools (and related institutional users such as churches and business firms) as their selected fields of *specialized* activity.

To maintain your audio-visual program at high standards of performance consult the National Audio-Visual Association dealer member in your community or in the nearest center.

WATCH FOR THE NAVA EMBLEM

It's Your Sign of Professional A-V Service!

We Make a Picture!

by Graham T. Nixon

FOR A LONG TIME there has been a demand on the campus of Arkansas State Teachers College to record, on film, some of the major campus events of the year. This demand finally caused the public relations department to dust off an ancient 16mm camera and do something about it. We began by collecting footage of special events on the campus which continued for two years after which time we incorporated several of these "shots" into a composite film and titled it "Life on the ASTC Campus."

The process continues. New scenes are being added and others are removed as experience dictates in the editing process. Faculty members expressed enthusiasm after the first showing and swamped us with suggestions.

Child Study Group Requests a Film

The child study group sponsored by the department of Home Economics offered to finance a silent film on the nursery school for class use in the study of the pre-school child. *We filmed it under their direction and compiled a rather complete account of a day in the nursery school.*

Unfortunately we had a mishap in shooting some of the last scenes of the film. We broke the shutter to our camera which resulted in some faulty exposures. *We purchased a new camera and began immediately to re-take the film.*

We started looking for other activities that were worthwhile to record. A twenty-five day field trip with a geography class through the western states was a perfect set-up. A complete syllabus of the course was prepared which served as a script. The trip was filmed with good results. Two later trips covering the same ground have enabled us to add footage to the original print. A new tripod has been added to avoid some of the "shaky" scenes of the earlier shots.

A field trip through the Eastern States was filmed on a smaller scale, but with more selectivity. Only such scenes as fitted well into the objectives of the tour were selected. This trip has not yet been repeated; consequently we have had no chance for further work on the film. We know now of several desirable scenes that we will add when the trip is repeated.

Both of these field-trip films are used by the geography department here and by in-service teachers throughout the state. Although these films can be more profitably used for instructional purposes by the students who made the trips, their use has not been confined to them alone. Many other teachers are using them in connection with their geography classes.

We have produced two films in cooperation with art and play production classes to aid in the study of dramatization and stage settings. *The films created enough interest on the campus to demand a special showing for the student body.*

We Start a Ten Year Production Project

With these experiences in production to our credit, we are now planning a series of films on the resources and industries of Arkansas. This series is to be in color and will include sound.

The first film will present to the school children of the

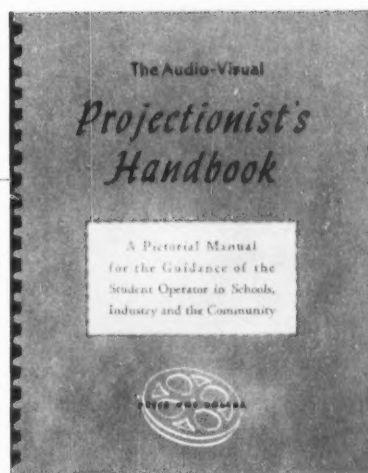
(CONTINUED ON PAGE FIFTEEN)

*If You Own a Projector—You Need
This Invaluable Guide to Its Use!*

The Audio-Visual Projectionist's Handbook

Edited by Amo deBernardis

Portland (Ore.) Public Schools



Schools and colleges throughout the country have enthusiastically approved the first editions of The Audio-Visual Projectionist's Handbook. It's the most complete and understandable guide book now available anywhere to better utilization of all types of audio and visual aids. Now arranged in section form and larger than before with additional features, new colors, new threading diagrams.

Use this pictorial Handbook for teacher training classes, to instruct student operators, and as a general reference on many daily problems in audio-visual programming and projection. Single copy One Dollar; sent postpaid if payment accompanies order.

Note These Colorful Graphic Feature Sections

◆ Here Are Some of the Colorful, Graphic Features Including helpful suggestions on room layout for good projection, acoustics, ventilation, darkening, etc.; formula for screen placement; diagrams on principles of sound motion picture projection; sound slidefilm projection; a chart on film care and maintenance;

an operator's trouble checklist; safety precautions; use of opaque materials; use of recording equipment in education; flat picture ideas; *plus* original and exclusive threading diagrams on all standard 16mm sound motion picture projectors!

STEP BY STEP LESSONS

The Projectionist's Job

Before the Showing

Starting the Picture

During the Showing

Ending the Picture

After the Showing

Projector Care & Lubrication

(all in two-color graphic pages)

AUDIO-VISUAL PROJECTIONIST'S HANDBOOK

150 East Superior Street — Chicago 11, Illinois

Please send _____ copies of the Handbook at \$1 each for which payment is enclosed/or bill me (sent postpaid if payment accompanies this order).

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CORRELATED

Program of Educational Films For Classroom Use!

60 BASIC FILMS on the wonders of the Natural and Scientific World

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SCIENCE — VOCATIONAL
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HISTORY

Write for descriptive catalog

Almanac Films Inc.
516 Fifth Ave. 18, N. Y.

Sports Special!

**See & Hear Again
Selected by The
Athletic Institute**

★ In January, 1952 all regular subscribers to SEE & HEAR will receive a new Sports, Physical Education & Recreation Film Guide issue containing complete listings of audio-visual materials and related features.

Prepared in cooperation with The Athletic Institute, national organization of the sports industry, this new issue will also be widely circulated to athletic directors and coaches through the facilities of the Institute.

Descriptions of films and filmstrips, both sound and silent, plus national and regional sources will include all sports subjects from Archery to Wrestling. More complete and easier to use than any other existing film guide in this field, a heavy demand is anticipated for this important number.

Order Extra Copies Now!

SEE & HEAR

150 E. Superior Street
CHICAGO 11, ILLINOIS

Audio-Visual Campus

COLLEGE & UNIVERSITY ACTIVITIES

★ A-V coordinators in the Southwest are invited to attend a one day "Planning and Work" conference to be held on December 4, at the University of Oklahoma. Planning to get its "teeth" into problems at the local level, the conference will be divided into small group discussions.

Ceramics, Modeling, Wood Turning Demonstrated for Student Groups

♦ Four educational motion pictures in the fields of modeling and like handicrafts have been newly released by Allen-Moore Productions, Inc. Richard Petterson, head of the ceramics studio of Scripps College, demonstrates *Simple Ceramics*, for all class levels, and *The Potter's Wheel*, for high school students and adults. Grant Beach of the Arts and Crafts School bearing his name has a posed model for *Sculpture from Life*, for high school and college classes and hobby and crafts groups. The fourth film is *Wood Turning*, demonstrated by Hugh Baird, industrial arts instructor of the Los Angeles schools. All four films run 10 minutes and have music and narration. Full-color prints are purchasable at \$90, rentable at \$6 daily and \$12 weekly; b & w prints sell for \$45, rent at \$3 daily, \$6 weekly. Allen-Moore is at 213 W. Seventh St., Los Angeles 14.

"Public Relations for Labor" Is Subject of Illinois' Filmstrip

♦ Lecture notes instead of a sound recording are provided for local adaptations of a new 40-frame filmstrip from the University of Illinois which treats objectively the subject of the labor union and its potential as a community-builder. In *Public Relations for Labor* the subject is taken up objectively and in general terms so that it can be used by different labor groups.

The notes, by Dorothy Dowell and Marguerite Keswick, are tied directly to the frames. If a discussion is to follow the showing, they advise that the kinds of questions should be worked out in advance.

Starting with the premise that the local union is a part of the community, the filmstrip goes on to prove the fact and shows some of the projects of the unions to win an understanding of their purposes and to earn the cooperation of the citizenry. Among them are Labor Day parades,

exhibits at county fairs, picnics, sports teams outfitted by union organizations, labor publications, sponsored motion pictures, exchange of speakers, and finally through participation in local government.

Address The Institute of Labor and Industrial Relations, University of Illinois, 704 So. Sixth Street, Champaign,

Four Point Program to Widen Use of Tape Recordings Is Suggested

♦ A four-point program to widen and improve the contributions of tape recordings and transcriptions to the classroom is recommended by E. R. Moses, Jr., director of radio, Eastern Illinois State College, Charleston, Ill.

Participating in a panel at the 21st Institute for Education by radio, Director Moses said tape recordings should not be made a displacement for teachers but educators should be taught how to use the recorder by the state teachers colleges. He urged a flexible plan to provide tape recording libraries and the development of standard equipment for small school budgets, a project undertaken by the School Broadcast Conference but interrupted by the Korean war.

With James K. Peterson of the Ball State Teachers College as chairman, the panel had as the other participants John Henderson of WBBA, Purdue University, who spoke on what the teacher-trainee should know about radio; and Charles Stamps of Murray State College, on the local radio station as a medium.

When Henderson said schools would make a mistake if they sought to use radio as a substitute for teachers, Moses agreed that such an attempt with tape recordings would invite unimaginative teaching, the loss of regional programs and "sterility in radio programming." He noted that the use of the tape recorder has been charted in the Chicago public schools for expanded application, with study hall periods used by monitors to obtain programs desired for study and criticism.

In some schools it may be feasible that the a-v aids division handle all records and tapes, in others the various departments may desire control of those that pertain to their individual fields, but in any event there should be working arrangements with recording centers "so that teachers may have access to tapes and records which will help supplement their course work."

See & Hear

NEWS LETTER

California Audio-Visual Group Sets Example in School Cooperation

★ Good showmanship appears to keynote the joint conference to be held in Sacramento, Calif., on February 1 and 2, 1952, between the California Audio-Visual Education Association, the northern section of the Elementary Administrators' Association and the northern group of the California School Supervisors' Association. *Solving an Instruction Problem through Teamwork* will be the theme of this third program in which the CAVEA has joined other professional groups to discuss common problems.

Opening the conference Friday morning, February 1, a keynote talk on teamwork will be followed by a spot-lighted, narrated presentation of five scenes which focus attention on a) a classroom situation of teacher and pupils, presenting a problem; b) a teacher-principal-audio-visual coordinator meeting; c) a principal-teacher-supervisor situation; d) a staff meeting; e) return to classroom scene for solution of the problem.

On the afternoon of the same day, the program will center around dealers and problems which they, as part of the team, can help to solve. Educators from one or more of the participating associations will be in charge of each presentation, with dealers who are selected according to their interests and backgrounds, to do the actual presentation.

"Out of School Experiences that Have an Impact on Boys and Girls" will be the topic of the Saturday morning, February 2, meeting. Stressing the part played by teachers and interested laymen as members of the educational team, a cavalcade presentation will raise the question of what should be done about experiences encountered outside the school. Areas to be covered will include radio and television, comic books, community resources, public library and sports.

Dealers' exhibits are planned to interest all, and will include audio-visual dealers, seating and equipment dealers and book company representatives.



MRS. GRACE STEVENSON, secretary of the American Library Association's Adult Education Board, tells N. Y. Film Council members about the American Heritage Project.

American Heritage Project to Stimulate Local Discussion Forums

★ Soundly backed by a \$150,000 Ford Foundation grant, a nationwide program of conferences and discussions relating American history to our contemporary problems and affairs has been launched by the American Library Association. The American Heritage Project, as it is known, is administered by Mrs. Grace Stevenson,

secretary of the ALA's Adult Education Board and well known to the audio-visual field for her pioneering work in adult film programs at the Seattle Public Library.

Mrs. Stevenson and John M. Cory, Chief of the Circulating Division of the New York Public Library, described the new project to members of the New York Film Council at its first fall meeting in October. Model for the program is said to be a series of programs organized by Mrs. Mildred Mathews who heads the Adult Education Program of the New York Library. Her programs, planned on a local level, were chosen by the Ford Foundation as the model for this nationwide experiment.

Operating through discussion groups developed by public libraries in each community, the purpose of this program is to encourage citizens to draw upon lessons learned by our forefathers in former times of stress and to apply these basic principles of Americanism to our current thinking. Both films and books will be used in these discussions.

A considerable part of the Ford grant has been specifically earmarked (CONTINUED ON THE NEXT PAGE)

FIRST FALL MEETING of the New York Film Council brought out more than 100 members who heard about ALA's American Heritage Project.



See & Hear News-Letter

(CONTINUED FROM PRECEDING PAGE)

for the purchase of motion pictures and equipment for the six public library systems selected as demonstration areas. Participating libraries include Los Angeles, Denver, La Crosse, Wisconsin, the Athens, Ga. regional libraries, the Vermont Free Library Commission, and the New York Public Library. It is estimated that at least 50 discussion groups formed under this plan will be in operation throughout the country by January 1.

Indiana State Teachers Feature Audio-Visuals at Conference

★ Objectives and methods of a-v education were the major themes of the one day conference held by the Indiana State Teachers' Association in Indianapolis on October 25. In the morning, a discussion panel was held by students, teachers and supervisors to answer the question, "What Can We Do to Stimulate Better Selection and Utilization of Audio-Visual Instructional Materials?"

During the afternoon activities Walter Johnson of the Society for Visual Education, Inc., Chicago, discussed the use of filmstrips and slides in the teaching program.

Additional features included a demonstration of puppetry and dramatics by fifth and sixth grade pupils, supervised by Louise Tinsley, and the presentation of an exhibit of class activities centering around the use of a-v materials.

Paul Hoefler Reports from Africa on Completion of New Picture

♦ Explorer-pictorialist Paul Hoefler reports from his field base in central Africa that he has completed photography on a new educational field of the famed "Watussi" dancers which is being incorporated with Zulu, Wakamba and Bantu dances in a new classroom film *African Tribal Dances*.

University of Illinois Studies Films as Visual Aid to Law Instruction

♦ A study of films as a visual aid to the teaching of law is one of the projects for this year under the Illini Achievement Fund of the University of Illinois. Recognizing the great potentialities of films in this field, experimentation will be conducted in the courses on procedure to determine the most effective uses.



... the audio-visual field will miss one of its most active participants.

Untimely Death of Eldon Imhoff Mourned by Audio-Visual Industry

♦ The sudden passing on November 1 of Eldon Imhoff, vice-president and sales manager of Victor Animatograph Corporation, Davenport, Iowa came as a deep and saddening shock to the many thousands of educational, religious, and business people with whom he had been associated for the past two decades.

Active in company affairs until an hour preceding a sudden collapse attributed to a heart condition, he was a leading authority on audio-visual and photographic equipment.

For two years during World War II he served as a Visual Aids coordinator in charge of training film utilization in the Eighth Service Command, subsequently administering the program at Camp Hood, Texas. He returned to private life in July, 1944 when he joined the Victor sales department. In 1947 he was elevated to the position of domestic sales manager and in May of this year he became a vice-president.

Mr. Imhoff is survived by his wife, the former Miss Mary Meyer, and by a brother and sister.

Film Shows How Dramatic Theme Is Presented by Four A-V Media

♦ Differences of story and production treatment in presenting the same situation via stageplay, radio, motion picture and television are worked out in a 16mm film, *Four Ways to Drama*, made under the direction of Norman Dyhrenfurth, head of the motion picture division, department of theatre arts, University of California, Los Angeles. The film points out problems and introduces questions for audience or class discussion.

The production runs 33 minutes, rents at \$5 and sells for \$135. In-

quire of your film library or write Department of Visual Instruction, University Extension, University of California, Berkeley 4, Calif., or Los Angeles 24.

Radio-Television Topics Hold Limelight at Ball A-V Meeting

★ Subject of the opening address at the Annual Audio-Visual Conference held on October 5 and 6, at Ball State Teachers College, Muncie, Indiana, was *Radio and Television Serving Education*. Given by Professor Charles A. Siepmann, chairman of communications at New York University and director of the NYU film library, it launched the conference into exploring its major theme of education for the individual in an age of communication.

Included in topics for discussion were international air communications, methods of cooperation between schools and radio-TV and recent FCC decisions. A demonstration lecture entitled, *How Can the School and the Home Use On-The-Spot and Pre-recorded Materials* was given by Eugene Carrington, educational director of Allied Radio Corp., Chicago.

Sponsored by the Library Teaching Materials Service and the College Convocations Committee, the conference's committee consisted of E. Graham Pogue, Alan Huckleberry, James K. Petersen, Grace Brandt, students, and Evelyn Hoke, Chairman.

School Broadcast Conference Will Feature Critical Analysis of TV

♦ A critical analysis of radio and television in education will be the subject of the School Broadcast Conference opening December 4 at Chicago's Hotel Sherman. The 15th annual meeting continues through December 5 and 6.

School administrators, teachers, network representatives and station executives will examine radio and television as well as other mechanics and techniques of communication in education. George Jennings, director of the Radio Council of the Chicago Board of Education, is local host of the conference.

Oklahoma A-V Budget Approved

♦ Audio-visual education for the state of Oklahoma was assured of materials for the next two years when the governor signed the \$200,000 appropriation bill which both houses of the Legislature had passed without a dissenting vote.

Library of Congress Begins Printing of Classroom Film Reference Cards

♦ A late October report from the Assistant Chief, Card Division of The Library of Congress in Washington states that catalog reference cards for motion pictures and filmstrips, similar to its long established practice of supplying printed cards for books and other library materials, are now being printed.

"We are now printing cards for motion pictures and filmstrips, and at the present time cards for 20 titles have been printed. There are some 90 titles in the printing office," according to Assistant Chief Alpheus L. Walter.

Information on this new service may be obtained by writing the Card Division, Library of Congress, Washington 25, D. C.

Preview: "The Hard Core"

THE HARD CORE—13 Minutes. B & W. Sound. Produced by the United Nations Office of Public Information for the International Refugee Organization. Written by Patricia Zegart. Photographed and directed by Arthur Zegart. Narrated by Walter Abel.

• This is the story of a special core of people who live in DP camps—the hard core—the old, the crippled, the sick, the blind—the people who are not wanted. But IRO has found homes for a million in the three years of its operation. In the DP camp they are rehabilitated; they learn, so far as it is possible, to be whole again. They learn to walk again; they learn to work again.

With their rehabilitation IRO has persuaded some nations to take them in. Netherlands sends a mission to see and invite some. Israel takes others. France extends a warm hand to some lonely aged. Denmark welcomes some aged and infirm, arranges for the cure of others with TB, takes children. Norway sends a special plane for the blind and their families; makes arrangements for surgery to give the blind new sight.

But thousands have been left behind—the aged, the handicapped, the blind, the children. Will they be forgotten, the film asks? Will there yet be time before IRO closes its books?

This story has been emotionalized to the point of being maudlin. The voice of the narrator and the urgent pacing of the delivery become accessories to this fact.

Magic Formula: Educational TV

DAVI SECRETARY TELLS FCC ITS BETTER THAN TODAY'S METHODS

THE TESTIMONY of Joseph James McPherson, executive secretary of the Department of Audio-Visual Instruction of the National Education Association, before the Federal Communications Commission where he appeared as a supporting witness on behalf of educational television facilities makes interesting reading. We reprint directly from the statement of the Joint Committee on Educational Television:

"The development of educational television will greatly increase the over-all effectiveness with which schools can make use of audio-visual learning materials. Today in a school system of the size of Los Angeles it would require probably 150 prints of one educational film to meet adequately the needs of the teachers that might be teaching a definite subject at a definite time of the year. Prints, just a one-reel black and white, sound film, cost about \$45. Multiply that by 12,000 different subjects that the Los Angeles schools have. Multiply it again by the number of subjects that are multiple-reel subjects, and you see it runs into astronomical figures. The expense is too great."

Let's Give Up the Ship

We have the word of this "expert" that we can't win. Although the audio-visual field is somehow managing to acquire new subjects each year and to use them as they should be used within the classrooms of our schools, as they are needed, it's all wrong. What we

really need is just one television station in Los Angeles (or several) and super-programmers to feed a few thousand classroom t.v. receivers. These cost about the same as light-weight 16mm sound projectors, of course, but nobody has to thread them up. You just turn the switch *and there it is!*

Has TV a Classroom Future?

Obviously Mr. McPherson thinks television has a classroom future. He implies it, he testified in favor of it, he has literally abandoned all hope for the economic survival of any direct 16mm projection of classroom films. "The expense is too great," he says.

There is serious and real conflict in these views. McPherson's encouragement of million-dollar budget raids for educational t.v. networks is directly contrary to present long-range, common-sense legislative aid programs for audio-visual service on state and local levels. "You don't need it," the televisioners say. "The expense is too great" says Mr. McPherson.

Let's Have a Frank Statement

SEE & HEAR is dedicated to our present logical course of continued development of specific classroom materials for specific needs. It challenges the DAVI secretary to amplify, clarify, or retract his FCC testimony which seems to contradict his continued support of these aims. His office is supported financially by those who share our beliefs. In fairness to them he should state his position.

—OHC

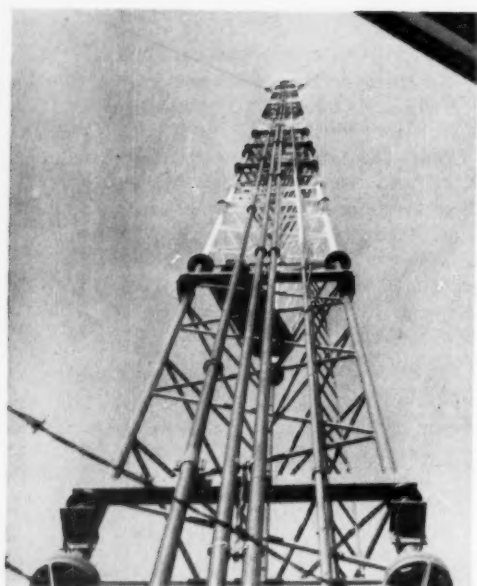
These, our youngsters, in the classrooms of America are the real beneficiaries of audio-visual aids.



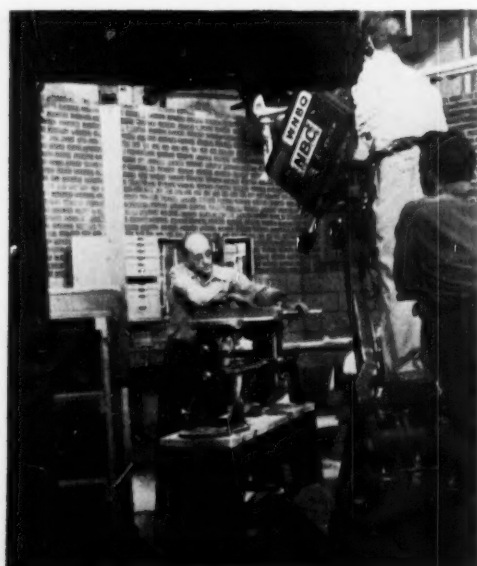
Yardsticks for Educational Video:

Can Classroom TV Follow These Proven Audio-Visual Principles?

• by J. J. Jehring, Assistant Professor
Cornell University



TWO VIDEO VIEWPOINTS: above the tower of WOITV, first educational telecaster at Iowa State College. Below: *Walt's Workshop* is a regular commercial feature of NBC's Chicago outlet WNBQ and typical of educational fare which such facilities can provide through their existing facilities.



DURING the past few decades, educators have been experimenting with the proper methods of using audio-visual materials in the classroom. Out of these experiments certain basic principles have evolved which have been found to be important in the most effective use of audio-visual materials in a classroom situation.

Presently we are confronted with the likelihood of using educational television in the classroom as a teaching tool. This raises some problems when it is considered in the light of what has been discovered by educators to be the most effective method of using audio-visual instructional materials in a classroom situation. It might be well to outline some of the problems which must be solved before educational television can be used in the classroom with the same effectiveness as we are presently using audio-visual materials.

How About Previewing and Follow-Up?

The first problem to consider is that of teacher preview and preparation. In the effective use of films in the classroom, any teacher soon discovers that the preview and preparation are perhaps the most important steps in using audio-visual materials effectively. It does not take a teacher very long to learn the folly of going into the classroom and attempting to teach with a film which has not first been seen and carefully analyzed. A teacher may show films without preview but the chances are there will be much more entertainment than education taking place in that classroom. No teacher would think of taking a textbook which he had never seen before, into the classroom and expect to teach from it effectively. In this respect, the use of educational television poses a real question. Can a substitute be found for the teacher preview which is necessary for the effective educational use of audio-visual materials?

The second problem is the matter of follow-up. Experience indicates that in certain types of audio-visual materials, the follow-up is important if educational goals are to be attained. It is common practice now to use the follow-up principle with the use of audio-visual materials. Here again it is imperative that the teacher give time and study to the audio-visual item in order to plan an effective follow-up.

To have an effective follow-up of a television program immediately after viewing it in the classroom by both students and teacher, is unlikely because of lack of previous planning. Preferably the teacher should be given some opportunity to prepare the proper kind of follow-up and not be expected to conduct a follow-up on the spur of the moment immediately after seeing the program. Can some effective method be found to provide for teacher follow-up of educational television presentations?

Repetition and Review Are Important

The problem of repetition. As has been pointed out previously, the matter of repeating the presentation is an important principle in the use of audio-visual materials in some cases. This is especially true in the presentation of information and skill-training types of materials. In television how can we provide for having groups see the material twice where the teacher has tested and found that all the information or skill has not been properly learned?

The problem of change of pace in using audio-visual materials. Many times in using audio-visual materials,

SEE and HEAR

teachers find it advantageous to suit the pace of the material to the group. This is especially true of filmstrips but it may also be true of movies where it is often found desirable to stop the projector on a particular frame or to turn off the projector after a particular sequence for a discussion, before proceeding to the next sequence. How can television be adopted to the change of pace necessary for adequate use of the material?

Can Educational T.V. Provide Programs?

The problem of lengthy and costly preparation. Audio-visual materials of educational significance which have been produced to date in the form of sound motion picture films are very expensive and have taken a great deal of time and effort. The average 15-minute educational sound motion picture may cost from \$10,000-\$30,000 to produce, and a considerable amount of time and effort of subject matter specialists must be devoted to making the finished product educationally acceptable. To produce live television shows of comparable quality would be costly in terms of time of subject matter area specialists and producers. Unless a kinescope recording was made of the show (that is a motion picture film) it could be used only once. The question here is can we afford the cost of high quality live television educational shows?

The problem of scheduling. In our formal education system, television faces the same problem that radio has faced to date. For many years now the established educational radio networks have been struggling with this problem and in most cases have met with very limited success.

One of the most important things for the teacher is to attempt to adapt the audio-visual material to the class schedule. To use audio-visual materials they must be available on the day and at the hours they are needed. To have even a majority of the teachers in any state teaching a certain subject at a certain time on a certain day, so that they can have a television program, seems to be impossible of achievement.

The Trend Is Toward Specific Materials

There are other problems also which concern the production of the material for television rather than their use in the classroom. We must also find ways in which we can encourage student participation in audio-visual materials. We must tailor our educational audio-visual programs for more specific groups and not make them for large mass audiences.

The question of the use of television in the classroom is now in the hands of the educational leaders of the country. They must decide upon the expenditure of large sums of money for this purpose. Before any such expenditures are made, it would seem desirable to conduct extensive experiments to determine the effectiveness of classroom educational television as compared with the methods of classroom audio-visual instruction currently in use.

Such research studies must be carried on by competent research people in the area of educational psychology, preferably in a University currently engaged in research in this field. Such research should be completed prior to the establishment of extensive educational television programs in the school systems.

Educational leaders would do well to beware of so called research, presented in the form of teacher interviews on the use and effectiveness of television programs in the classrooms, opinions of experts, etc. Whereas these may

serve their purpose they should not be considered as a substitute for a substantial research program conducted by qualified university experts in educational psychology. Only through a thorough study of this matter can we come to the final answer of the question.

"What is the place of educational television in the classroom?"



Salt Lake pupils learn about television prior to a student program over local video outlet KDYL-TV, a commercial station in that city. Student talent set up the program.

ALTERNATIVE: LOCAL COOPERATION

Television Experiment in Salt Lake City

by Ellamae Clark*

MUCH has been predicted for television and its place in modern education. Much also has been said about education's taking advantage of the opportunities afforded by television — opportunities which are two-fold: (1) the bringing of highly educational televised programs to the classrooms and (2) the use of television as a means of showing the public what is going on in the schools.

Educators and parents of Salt Lake City have watched with interest three different kinds of televised programs, using public school students, that have been in progress since September 1949. The three programs differed in content but all had many educational values for the participating students from seven junior and three senior high schools of the city.

One televised half-hour weekly program utilized a series of assembly programs from a junior high school. The programs were original dramatizations of the life and culture of neighboring countries. Dialogue, dances, songs and instrumental numbers were woven into the program. Beautiful costumes and attractive stage properties added

(CONTINUED ON THE FOLLOWING PAGE)

*Principal, Webster Elementary School, Salt Lake City.

Experiment in Salt Lake:

(CONTINUED FROM THE PRECEDING PAGE)

to the presentations. Approximately 100 students took part in these televised programs and it was a profitable educational experience for them. "It's a Date" and "Music Masters of Tomorrow" presented students of secondary schools in televised talent programs. These programs were planned in advance by a joint committee consisting of television station representation and school people.

Representatives from the television station auditioned the numbers at the schools, usually as the students were performing for an assembly. Prior to the audition students filled out blanks giving name, age, school, grade, type of number, name of selection, years of study, and ambitions. This information was of value in setting up the final show.

Wide Range of Student Talent Noted

In an attempt to balance each program a variety of numbers was used: vocal numbers included solos and ensembles—a brother and sister having near perfect pitch demonstrated it—a Negro girl sang spirituals; instrumental numbers were of wide variety with piano duo and solos, violin and saxophone presentations; dance numbers included ballet, toe, and a beautiful and near-professional interpretative dance by a junior high school girl; novelty numbers included the wide variety of interests one might expect to find among young people of high school age; impersonations and mimicry were especially entertaining. The poise of these students and the ease with which they performed before the television cameras amazed adults working with them.

It is true that the talents and interests of students presented in the programs described were not the result of classroom training, but we know the modern school recognizes and encourages student interests and abilities and affords its students opportunities to display these interests and talents wherever possible. In our opinion the opportunity presented by the television programs to do this very thing has been well worth the time and energy put into the project.

What of the future? What did we learn from these first simple beginnings? We saw potentialities for televised programs which are limitless and we are looking ahead and can see much progress in showing the school and the classroom to the public.

If we are going to show our students and our schools to the viewing public we should do it through *school ac-*

tivities. We want to present the educational values of our schools. We won't look for a finished performance—the thing we should not and could not give in the light of children's maturity, interests, and well-being. That will mean that schools will maintain control of the programs.

School Activities Suggest TV Programs

There is no limit to the kinds of school activities that lend themselves to televised presentations: for instance, the manual arts division could show the making of jewelry, working with plastics, tooling leather. Youngsters could present a series of demonstrations explaining scientific principles. Explanations and discussions of natural objects might include collections of insects, butterflies, rocks by intermediate and secondary students. Charts and diagrams dealing with astronomy could serve as the subject for programs. The Social Sciences could contribute a wealth of classroom activities for television such as dramatizations of great events of history, discussion of pictorial interpretation of the "Bill of Rights," democracy and what it means, and so forth. Performing pets, hobbies, dramatization, puppet shows in which children handling the puppets as well as the puppets themselves are shown, would make interesting televised programs.

The health, music, and art departments, the school library, all have great possibilities for excellent television programs.

Physical Factors in TV Programming

From our observation of television programs we know a technique of handling the program will need to be worked out so that the children talk to the viewer about the activity and have the center of the screen, keeping the teacher or the other adult interviewer out of the picture.

We know that time schedules become a factor to be considered. Performers and the viewing public are often disturbed by the constant rush and push of television shows. School people and television workers will need to work on this problem to reduce to a minimum the feeling of push and rush.

We know also that schools will need to employ specially skilled persons who know children and the schools and the public and to be responsible for organizing such programs. It will be a full time job.

Much is said today about the school and public relations. Surely television is now a most powerful medium in this respect. The schools cannot afford to pass up this remarkable opportunity for taking the classroom to the public so that all may see and understand better the work of the school.



Our College Radio-TV Workshops Can Provide Talent for Video Programs

(Left) Al Davies, Fredonia (N.Y.) State Teachers College student was one of the featured actors when the nearby Erie, Pa. station WICU-TV presented a teacher-recruitment variety program produced by Dr. Henry A. Singer of the Fredonia faculty. The show featured the State Teachers' symphony orchestra, drama department activities, classroom demonstrations, and musical variety numbers.

SEE and HEAR



Fredonia (NY) State Teachers' College helped prepare this WICU-TV student program on "You and the Atom". Dr. Simonson, head of the Communications' Art Center, was the moderator.



Fredonia students present a radio program over the local station outlet; they also recorded the show simultaneously on tape as they gained practical experience.



Another example of potential educational fare over existing commercial facilities was the DuMont television program "Magic Cottage" from which the scene above was taken. Can existing facilities maintain a practical educational program schedule?

We Make a Picture!

(CONTINUED FROM PAGE SIX PRECEDING)

state an understanding of the physical characteristics of the state and their relationships to the resources and industries of the state. Following this film, we plan to develop other films on the various industries of the state. This is an area of instructional materials that we feel needs considerable attention locally and one in which commercial producers can rarely afford to participate.

Other Campus Productions Are Planned

At present we are collecting scenes that are seasonable in nature. For instance the fall of the year is the season of greatest danger of forest fires. A recent field trip with a class through a state forest gave us valuable footage of a demonstration of the methods of detecting and fighting a forest fire. The rangers actually started a forest fire and employed their actual technique in putting it out. The loss of footage in editing these scenes is approximately 10% which is low as compared to our earlier experiences. Other scenes will be shot in the spring when the same geography class will visit the forest nursery and a paper mill.

We do not expect to complete the first film before the end of 1951. Many of the industries have seasonal activities, and we will have to catch them at such times when their activities are prominent. *The entire series will probably take ten years to complete as we are not planning to devote full time to production.*

Today our equipment includes a Cine Special with an extra magazine, a Junior Professional Tripod with pan and gear head, an exposure meter, and a collection of flood lights. We do not plan to add sound equipment because of the expense.

We Do What We Can Do Best!

We are confining our production to those areas where materials are not available from commercial sources or are too limited in extent for our purposes. We believe the cost of production, which is not excessive, is well justified because of the wide use here that we can already see will be made of the films. Teachers over the state who have used these films have definitely profited from an enriched teaching program. This has led them to use other teaching materials to provide the desirable experiences for their pupils. We are certain our local productions are helping to expand the general utilization of teaching materials in the state. Such utilization is our primary objective. •

A Word About Campus Film Production

- The 16mm film either sound or silent is rapidly becoming a documentary instrument in schools across America. Usually interest in film production begins in a small way—and expands rapidly. Here is another account of how a man with an idea, Mr. Graham T. Nixon, has created expanding circles of interest at his school, The Arkansas State Teachers College. If after reading this, you wish more complete information, please address Mr. Nixon.



A scene in "The Littlest Angel"

Your Christmas Film Program

SOME SELECTED MOTION PICTURES AND FILMSTRIPS
TO HELP YOU PLAN YOUR HOLIDAY SHOWING PROGRAM

THE WELL-PLANNED use of visual materials can contribute richly to the spirit and beauty of the Christmas story in the classroom or assembly program. From the colorful simplicity of the filmstrip to the rich emotional depth or d-lightful fantasy of good motion pictures, there exists a number of excellent film subjects.

Check these titles early and preview wherever possible so that the Christmas program may be carefully built around selected material. Sources of the following subjects are easily identifiable from abbreviations. (See page 25)

16mm Sound Motion Pictures

Christmas in Sweden—(14 min) Sale. Color \$160, rental \$8, b/w \$50, b/w \$4: FON.

- Here is the story of a Swedish family celebrating Christmas in the tradition of long ago. The camera follows the family as it visits the open air holiday market, eats the Christmas dinner, dances around the tree and finally attends services in an old Swedish church.

Christmas Night—(10 min) Sale: Official.

- Soglow's Little King Santa Claus visits the palace on Christmas Eve and Christmas morning finds a royal riot as the Little King makes merry with fire engines and airplanes and all the wonderful toys.

Christmas Rhapsody—(10 min) Sale: EBF.

- Story of the "littlest" Christmas tree which is found in the forest by two forest rangers' children who take it home, and with the family decorate it in traditional fashion. Outstanding quality of this film is the excellent full symphony orchestra and chorus which weave the familiar carols into an original score.

"THE FIRST CHRISTMAS" is a color filmstrip which recreates an authentic Christmas service. (See next page)



Christmas Slippers—(32 min) Sale or rental: Brandon.

- Excerpts from the opera "Cherevichki" by Tchaikovsky. Based on the story by Nikolai Gogol, featuring the orchestra and chorus of the Bolshy Theater.

Christmas Story—(10 min) Sale \$25: Film Highlights.

- Story of the birth of Christ, and the way Christmas is celebrated today. St. Bartholomew's choir sings the background music.

Early One Morning—(10 min) Sale: Scandia.

- An actual Christmas celebration in Sweden which begins at four o'clock on Christmas morning in church. Singing of Christmas carols.

Guiding Star—(30 min) Sale or rental: Family Films.

- Story of Uncle Henry, a militant Christian who 365 days of the year lived on the resolutions that most people made once a year. On Christ's birthday, Uncle Henry, by seeing through Christian eyes and acting with a true heart, enlightens an embittered mother and reunites a long unhappy and misguided family.

Littlest Angel—(13 min) Color, sale: Coronet.

- Adaptation from Charles Tazewell's best selling book. The Littlest Angel, which tells the story of a lonely and unhappy cherub who can't seem to stay clear of trouble. Finally summoned before the Understanding Angel, he explains how a box he left on earth would make him good, if he could only have it. His wish is granted and he is a model angel. When the Lord is born, he gives Jesus his treasured box, and it is left to shine forever as an inspiration to mankind.

Miracle of Christmas—(12½ min) Color or b/w. Sale or rental: Sq. Deal.

- A plea for the carrying over of the Christmas spirit and applying it to all walks of life thruout the year. Film is suitable for use at any time, not just Christmas.

Prince of Peace—(25 min) Rental: UWF.

- Adapted from a play by Lois M. Shiner. Follows the traditional Christmas story closely.

Santa Claus Punch and Judy—(10 min) Sale: Castle.

- Special Christmas version of the puppet classic with Santa Claus as the master.

Santa in Animal Land—(9½ min) Color. Sale: Official.

- Kitty Kat and her animal friends of various kinds are sad because there is no Santa Claus for animals. At a meeting of the animals, Horace Hound suggests a trip to Santa's workshop; perhaps something can be done to help the situation. Felix Frog and others agree and Kitty Kat and Annie Auk go to see Santa who appoints Kitty his representative for the animals.

Scrooge—(85 min) Rental: Brandon.

- A British production based on Charles Dickens' "Christmas Carol."

35mm Silent Filmstrips

Christmas—(28 fr.) Color, sale: YAF.

- Christmas customs—the origin of the Christmas tree, Santa Claus (or St. Nick), the yule log and others. Considerable attention is given to interesting Christmas customs in other lands.

Fir Tree, The—(29 fr.) Sale: SVE.

- Fairy tale by Hans Christian Andersen, illustrated by the Danish artist Paul Lorentz.

First Christmas, The—(26 fr.) Color, sale: Filmfax.

- Miniature scenes and authentic figures created by John Obold are pictured in excellent color to recreate the atmosphere of a beautiful Christmas service. A special hymnal selection is included in the printed text accompanying this filmstrip.

Holy Child of Bethlehem—(36 fr.) Color, sale: Cathedral.

- Christmas story as told in the Gospels of St. Luke and St. Matthew with photographs of real people in colorful costumes.

How Santa Claus Came to America—(28 fr.) Color, sale: SVE.

- A new approach to a familiar old tradition revealing little-known facts about Christmas customs, such as the hanging up of stockings, exchanging gifts, etc.

Little Match Girl—(32 fr.) Sale: SVE.

- Hans Christian Andersen's fairy tale illustrated by Danish artist, Paul Lorentz.

Littlest Shepherd's Gift, The—(28 fr.) Color, sale: SVE.

- Vividly illustrates the real meaning of sacrifice—the giving of one's dearest possession.

Night Before Christmas, The—(28 fr.) Sale, color, b/w: SVE.

- Favorite Christmas poem illustrated with original drawings.

Savior is Born, The—(31 fr.) Sale: SVE.

- Prepared from a series of posed pictures designed especially to visualize the Christmas story. Pictures the story of the Savior's birth.

Star of the King—(53 fr.) Color, sale: SVE.

- Three wise men tell their views on the Christmas story.

"When the Littlest Camel Knelt" is another Society for Visual Education filmstrip subject for Christmas use.



HAROLD SMITH, aged 15, is one of Watertown's able young "tellviewers." His subject is snakes.

The "Tellviewers"

by Robert D. MacCurdy

Teacher of Biology, Watertown, Mass. H.S.

RESTORED for today's educational use, with a recreational flair, is the simple, versatile and useful tool of what perhaps had become a lost profession—the "magic lantern" lecturer. Their modern protagonists are the "Tellviewers."

Two generations ago, before the movies, radio and television claimed our time and attention, our grandparents used to attend "magic lantern" illustrated lectures. They were both recreational and educational. With the passing of those days, the lantern slide has been often overlooked as a recreational device. Now, the rapid growth of the audio-visual technique in education has turned the light of re-examination upon this tool. Beyond the use of the machine as a slide projector, little has been done to extend its application to its maximum potential.

A Lost Art Is Revived to Serve

The author has made an attempt to revive the lost art of the lantern slide lecturer. Several of his more promising students were offered the opportunity of participating in the program. They were provided with sets of lantern slides, or made their own, on such subjects as botany, domesticated animals, snakes, and prehistoric man.

The students then set about the task of compiling their own set of lecture cards to accompany and explain the slides. After the lecture cards had been prepared and correlated with the slides, the students searched through various anthologies to find anecdotes relative to the lecture material and slides. This material was also recorded on lecture cards and synchronized with the slides.

Practice Makes for Perfect Programs

Students then began to practice using the projection apparatus, the slides, the set of lecture cards and anecdotes, and the hat pin pointer.

Skill is necessary to handle smoothly this collection of items without noise, confusion, or a disarray of cards and slides. Finally, the student practiced reading the cards in the darkened projection room, stressing speech qualities

(CONTINUED ON PAGE TWENTY-FIVE)



"Measuring" (one of the Cooking film series described below).

IT would be strange indeed if the home economics teacher could view the endless parade of new films on food preparation without some bewilderment. In one of the graduate courses at New York University a few of them were evaluated recently and suggestions offered for their use. *Cooking Terms*, *Cooking Measurement*, and *Cooking: Planning, Buying Food, Why Budget* and *Kitchen Safety*, were in the list.*

The opinion prevailed that all of the list could be used to introduce a unit, to summarize a unit or area of learning, or to evaluate the present knowledge of the student. And, the films are useful with high school, college, or adult groups. Three of the films were selected for detailed analysis.

Cooking: Terms. A high school teacher found this film valuable for a beginning class in foods to promote a clearer understanding of terminology. Showing of the film was followed by demonstrations by the teacher or in some instances, students when the terms were encountered later in actual preparation.

A college class in experimental cookery found the film challenging in an examination of terminology in food preparation. Definitions presented in the film were compared with those from other sources. In some instances, students formulated improved definitions. Several students studied the origin of definitions. Others analyzed the practical aspects of definitions for accuracy and clarity.

In another instance, an advanced high school class examined the terms for scientific accuracy and for their practical aspects. Questions were

Applying Some Selected Films in the Classroom:

The Constructive Use of Home Economics Films

by Henrietta Fleck, Chairman, Home Economics Dept.,
School of Education, New York University

raised, as for example, about the advisability of testing jelly with a wooden spoon, the high temperature for scalding milk, the pouring of batter into egg whites, placing a roast with the meat side up in a pan, and the method employed for dredging. The flexibility of definitions was examined, too, especially in the light of equipment, the individuals concerned, and the situations involved.

Film Used for Examination

Since many terms are outlined in the film, a college teacher of an introductory foods class used the film in a final examination of the course. She asked students to evaluate each term critically and to make any changes they might deem necessary. The approach was novel and proved to be more than interesting to the students. A word of advice: sufficient light should be provided in the room for students to write.

Buying Food. A college teacher in a consumer education course found this film expressly helpful in present-

ing points to consider in the buying of food. A young married man in the class became so interested in the suggestions offered that he made a careful examination of his own practices. Considerable money was saved when he and his wife discontinued buying all of their food at a local delicatessen and launched upon a definite budget and plan.

One of the graduate students found the film valuable in her work with adult groups of low income status. Information contained in the film had to be adapted and supplemented at certain points. For example, other types of milk which may be purchased were added. The film impressed many of the homemakers to volunteer information from their own experiences.

In a home management unit in a high school class the film was used as a point of departure in examining food-buying practices in general. Since only a super market is indicated in the film, class committees investigated other types of markets, studied food budgets and buying practices of various types of families, and summarized them in some overall suggestions for improved family buying.

Safety Is a Key Problem

Kitchen Safety. A college teacher in reporting on the use of this film says that discussion which followed the viewing of the film led to an examination of many other types of experiences. Several students discussed safety practices with their families. Another student reported that her family examined the layout of the kitchen in her home, and as a result, a number of changes were made to promote safety. In another discussion, a family decided that a kitchen step-ladder was a "must" in their home.

In a high school home economics class, the film met with such favor that a high school assembly program was built around it. This, in turn, proved



*Produced by Young America Films, Inc.

to be the incentive for an all-high school program on safety.

A home demonstration agent, in relating her experiences with the film, said that one outstanding by-product was the planning of safety exhibits for the county fair. In addition, a more diligent examination of safety practices occurred in many homes.

Use Films for a Purpose

SUMMARY. A number of points worthy of note were raised by this group of graduate students. In the use of films of this type, it is important that the films be used for some specific purpose other than mere entertainment. The success of the use of a film depends largely upon the extent to which the audience is reached through it. In other words, were ideas clarified, were behaviors changed, and did some kind of beneficial action result? Furthermore, a teacher should help her group to examine a film critically, not to accept all information wholeheartedly, but to examine it with a view to accuracy, clarity, and practicability. A film must not be allowed to stand by itself. It must be an integral part of the learning process.

"Kitchen Safety" provokes plenty of valuable classroom discussion.



Jennings "Family Portrait" in 16mm.

♦ The spirit of England, a theme of the Festival of Britain, is reflected in *Family Portrait*, Humphrey Jennings' last documentary now available in a 16mm, 25-minute black and white version selling at \$75 and renting at \$3.75 from British Information Services, 30 Rockefeller Plaza, New York City 20 and its Chicago, Washington, D.C., and San Francisco offices.

Among Classroom Film Producers

Italian Culture of the Ages Shown In Highlight in Films of 3 Cities

♦ In these days when time has a problem keeping its pen filled to record the swiftly moving world events, the screen provides an unexcelled medium to capture history in abbreviation for the student of the arts, crafts and architecture of nations and cities. Three such subjects, on Italian culture, recently came from the Cornell Film Co., 1501 Broadway, New York City 18.

In *Rome* the camera spans 2,700 years in 20 minutes from pagan days to the modern city and a papal address in St. Peter's Square. *Florence* (12 minutes) shows students painting in street and studio, gold and silversmiths creating their wares, a scene of the feast of St. John within the Baptistry, and Giotto's tower and bells. A gondola tour of *Venice* (13 minutes) presents the Palace of the Doges, St. Mark's Cathedral, glassworkers of today, and the water-mirrored city at night.

Realistic Approach on International Scene Goal of Classroom Producer

★ A realistic approach to subject matter in the production of motion pictures of other lands for use in education is the objective of a new organization, World Neighbor Films, P.O. Box 1527, Santa Barbara, Calif.

Pre-production conferences with educators in California pointed up the fallacies of the all too frequent romantic and traveloguish treatment of the life and customs of other peoples, resulting in distortion to the student by emphasis on the spectacular. Hence World Neighbor Films, writes Clark V. Blocher, has taken the opposite tack and is giving first attention to the similarities to life in the United States.

The first production, on the earth and what it grows, is *Northwestern Mexico* (11 min., sound and color, \$85). The film has been "classroom tested" for use in social studies courses and is pertinent to discussion of topics in the fields of geography, world affairs, land reclamation, the machine age and of course Mexican culture. Brought out are three aspects of the normal life of the area: the irrigation farmer's adaptation to his environment, the cotton ginning process and

the derivation of hemp. Scenes were shot in Chihuahua and Sinaloa states last December. Maps provide an additional educational aid. Tractor, hay baler, harvester combine and cotton gin demonstrate the modern farming methods employed. A teacher's guide, with narration, carries out the theme of realism.

Fred Schaefer Heads Distribution Program of Films of the Nations

♦ Fred J. Schaefer, named executive secretary of the Films of the Nations Distributors, Inc., is in charge of distribution under the direction of Maurice T. Groen, executive vice president.

Mr. Schaefer, who worked out the film insurance policy for film libraries which has been adopted by the National Audio Visual Association, headed the motion picture unit at the Walter Reed Hospital in Washington, D. C., during World War II.

Athena's "The Quiet One" Is Now Available on Long Term Lease

♦ Athena Films' *The Quiet One*, which Edgar Dale, professor of education at Ohio State University, called "of special value to parents, teachers in training, and students of sociology and psychology," is now available on long term lease at \$350. The story is of the building of a useful citizen out of a child who, denied the feeling of being wanted, has fought a despairing fight against the resultant confusion. The address of Athena Films is 165 W. 46th St., New York 19.

Here's a Useful Sound Slidefilm on "T" Formation for Athletics

♦ The splitting of the atom is perhaps the most discussed world topic, but the splitting of the "T" is important to the football fan as well as player. In *Theory and Fundamentals of the Split "T" Offensive*, narrated in transcription by Coach Charles "Bud" Wilkinson, the uses of the formation by his University of Oklahoma teams are shown by diagram and picture, with explanations of the stances, blocking and ball handling, with five, six and seven-man lines.

The 48-frame sound slidefilm is obtainable by purchase from W. R. Fulton, 941 Chautaugua, Norman, Okla.

Are You Using the Overhead Projector?

Growing Popularity Is Based on Useful Service in the Classroom

"HUH! LAZY MAN'S TEACHING," was the comment the head of a department of education made recently to a query about the use of the overhead projector. Later on, when showing a visitor the department's audio visual equipment, he pointed out a dust covered projector "of some sort" at the bottom of a closet.

You guessed it. The forgotten projector was one of the newer audio visual aids to learning—an overhead projector.

Most of the textbooks and other publications in the field either completely ignore this newer device, comment adversely, or pass it off lightly while giving much space to slide projectors.

Those of us who have used the projector find it hard to understand this lethargy. For the so-called overhead projector is a machine that will do everything that the old standby $3\frac{1}{4} \times 4$ slide projector will do, plus much more. Educators who have used it in the fields of insurance, religion, publishing, and the military, as well as in the various levels of public education, have expressed amazed enthusiasm at its effectiveness.

Here Are Its Principal Advantages

Let us briefly list *some* of the factors which make this form of "lecture desk lantern" so useful.

It operates in daylight conditions. Because it need be only about seven feet away to fill the classroom screen, there is not the usual amount of light loss.

The operator faces the class.

As the teacher points to the material in front of her, she can readily see if the pupils are following along by taking notes, making sketches, or giving full attention.

The machine is simply operated.

One switch turns on the projector.

One easily turned knob focuses it.

One final knob adjusts the speed of the cooling fan.

Younger children can make materials for projection.

Since a slide of about seven inches on a side may be projected, the smaller children will have the large area

to work on that their less finely developed muscles require. Since no darkening of the room is required, since a flick of the switch sets the prefocused machine in operation, and since no screen is really necessary, the children can project their own pictures for evaluation and correction.

It is ideal for one room schools and multiple-activity classrooms.

An individual or a group can be off in one corner of a room projecting their own materials without interfering with the other activities.

It's Easy to Make Your Own Materials

Materials are easily constructed and filed and are non-breakable (with the exception of prepared $3\frac{1}{4} \times 4$ glass slides which may be used on occasion).

Construction: Drafting or special plastics inks may be penned or brushed onto the clear varieties while colored pencils and slide crayons may be used on the "frosted" types. Materials that ordinarily have to be condensed may be traced full size from books and other sources. Much more typewritten or lettered material may be projected at once, thus making fewer breaks in continuity.

Filing: Ordinary letter filing folders provide an excellent device in which to store, arrange and catalog material.

Non-breakable quality: It is not necessary to put photographic, typewritten, drawn or other similar materials on or between glass. Unbreakable, nonburning plastics of cellophane thickness or greater, in single or multiple layers, may be utilized.

$3\frac{1}{4} \times 4$ and 2×2 slides may be projected without holders or slide carriers.

The slides are placed down on the projecting surface as they would ordinarily be viewed (no need to get them upside down). In a darkened room with the projector about 15 feet from the screen, several 2×2 slides may be projected at one time for purposes of comparison.

Overlays a Valuable Asset in Many Courses

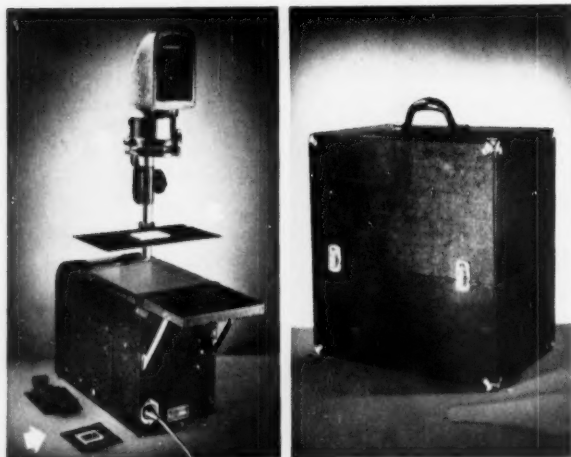
The overhead projector allows for the ready use of overlays. In this it is unique among projecting devices.

In all fields, such as mathematics, art, industrial arts, and science, where step-by-step procedures need illustration, this technique is peculiarly adapted.

The first step (or the *given* material in geometry, for instance) may be flashed on the screen and explained, then the next step thumbed into position in a different color, and so on until the completed problem, project, or process is all built up before the pupils' eyes.

In classes like English, industrial arts, biology, and chemistry, where objects (sentence elements in the case of English) have to be labeled, the overlay is an ideal medium.

Lessons may be traced on a projected basic material without disturbing the original material for use with the



Left: two views of the Beseler Company's Vu-Graph, typical of the modern overhead equipment. Other overhead-type projectors are available from Keystone View and Visualcast.

next class. The lesson is traced on a piece of rolled plastic clamped over the original material.

The same outline map may be used as a base to overlay various colored areas indicating various physical, political, economic, or other features.

Graphs, writing lessons, art techniques, and other illustrative material may be demonstrated in the same manner. All materials are available for the next lesson without erasing or redoing.

Many other techniques, methods and uses of the overhead projector are in operation now, and more will be developed by the versatile American teacher. Those uses listed here should serve to indicate the wide possibilities inherent in the overhead projection field.

In conclusion, overhead projection is not a "lazy man's teaching crutch" but a unique, valuable aid to doing a better job of helping the learner. Much work is necessary in preparing materials for this projection (until somebody does for this machine what filmstrip producers are doing for the owners of filmstrip projectors). But it is work that pays rich dividends for both teacher and pupil.

Film Librarians Give Answers to Typical Management Situations

From Dade County, Florida

♦ (One problem is) keeping outside organizations happy in spite of the fact that you do not allow them to use the facilities, when such use would be "the straw that breaks the camel's back," but which would also be a really valuable service to them. The only safe rule is to say "no" to EVERYONE, and then go out of your way to help them find the material they want from some other source. I believe such a course actually builds friendship, if it is handled firmly, consistently, and kindly.

From Frederick, Oklahoma

♦ Some schools want to use the films for entertainment, instead of using them for educational purposes. However, we are eliminating this to a great extent. Teaching the proper use of the films has been our greatest problem.

From Erie, Pennsylvania

♦ Too few teachers plan ahead to take advantage of advance bookings. They usually call at the last minute for material that has been previously booked—and regard themselves as THE user.

From Lynchburg, Virginia

♦ First of all, have someone in charge who is interested, has been a teacher, and knows the teachers' needs. One who is tactful in handling teachers, tireless in his efforts. He must be a person who can sell the program to the public as well as to staff members.

It is an expensive program, and the person in charge must have a substantial budget in order to succeed. New films should be added continuously. Make all materials available to teachers without too much effort on their part because teachers are busy people.

From Louisville (Jefferson County), Kentucky

♦ Only 16 mm films are circulated from our library. It has been my experience and that of others in the field that the circulation of records, transcriptions and filmstrips is extremely difficult, resulting in high loss from damage and breakage and since the cost of these aids is relatively low, we have adopted a policy of building libraries of these materials within the individual schools. . . . Some of our schools have filmstrip libraries of two to five hundred filmstrips and similar libraries of recordings.



Preview: "Steps of Age"

Sponsor: The National Association for Mental Health. Approved by the National Institute of Mental Health, Public Health Service, Federal Security Agency.

Title: *The Steps of Age*, 25 min., 16sd; produced by Film Documents.

★ First of six in a Mental Health Film Board Series on Emotions of Everyday Living, *The Steps of Age* is a homespun story of the problems of the aging, a subject which is receiving increasing attention in the field of medicine and psychiatry, and on the screen.

The theme may have been predicated upon the thought expressed by the elderly central character who does the continuity narrative, in her words that "growing old is so much easier if someone loves you and understands you." It also could have been directed toward the idea that a retired worker who spends all his waking hours "beating himself" at checkers-solitaire is defeating his happiness.

Both themes are doubtlessly sound psychiatry, and probably generally accepted by the laity, but the resultant scattering of interest, complicated by the "fade-backs" of retrospect, stopped the results short of potentialities for general audience.

Elements of the story development include the widowed mother's moving in with daughter and family, the protests of interference when Gram picks up the wailing baby during a noisy costume party, her fruitless efforts to find a job when she feels she is not wanted. A dramatic bit is presented when the retired iron worker shuts himself in the cab of the crane he wants to operate once more.

The film may be borrowed through the State Mental Authority, rented from educational film libraries or purchased from the International Film Bureau, Inc., 6 No. Michigan Ave., Chicago 2. IFB has exclusive sales rights to *The Steps of Age* and to *Angry Boy*, second of the series.



Grade school youngsters get acquainted with Daisy May.

AS the first of four truck units completes day-to-day visits among the schools of Los Angeles and carries its cargo of calves and a cow, the children often report as they return to their homes, "Daisy May came to our school today." "Daisy May" is the name of the cow.

For the child who studies from pre-primers, which carry the picture of a dog or a cat on one page and a cow on the adjoining, both of about the same size, it is little wonder that wide stares, cries of amazement and squeals of recognition mean that first and second-grade children for the first time in their lives have become acquainted with the reality of a cow and her calves.

Currently four mobile units are visiting the schools of Los Angeles to carry information about farms and rural life to the children of the city schools. The four units are as follows:

(1) **THE DAIRY UNIT**—This was the first unit put into operation. It has a cow and a calf, all the cows being named "Daisy May." Everyone just says, "Has Daisy May been to your school?" The animals are supplied by two or three of the large dairies in this area. One cow will be on the truck for probably two weeks, and then another dairy will lend another cow and some calves. The calves are somewhat of a problem as they grow very fast.

Supplies also are carried on the dairy truck, such as cream for making butter and cottage cheese. These supplies are purchased by the city schools at a reduced rate. When the unit goes to a school, it stays all morning. The presentation is made by the teacher who is in charge of

*These Los Angeles Youngsters Learn
About Rural Life From a Traveling Exhibit*

Daisy May Came to Our School

*As Reported by Mrs. Margaret Divizia
Supervisor of Audio-Visual Instruction
Los Angeles Public Schools*

the truck and always is in charge when the truck is at the school. These people are regular certificate-holding teachers from our school system, paid by the school system.

(2) **POULTRY AND LIVESTOCK UNIT**—Special stock of chickens, turkeys, a goat, a rabbit, a lamb, and a pig.

(3) **AGRICULTURE—SCIENCE EXHIBITS**—Consisting of samples of grain, soil, plants, etc.

(4) **CALIFORNIA WILD LIFE**—Living wild animals as well as mounted specimens, birds, etc.

We believe the mobile units are very worthwhile. In the first place, the mobile dairy unit was developed because so many of our children never had seen a live cow; they had no idea whatever of its size, or anything else about it. Most of our children study the dairy in the first or second grade, but it is not possible for us to take all the children to the dairies in this area. So we bring a live exhibit to the school. The children see the cow being milked; they see butter being made, and they are told about the other products made from milk. They get to pat the cow and the calf, and learn about the food the animals eat. The school is notified a long time ahead and so is prepared when the truck arrives.

The unit of California Wild Life helps our children appreciate the natural things around them and in our neighboring foothills. We have many children who never have been to the mountains, or the seashore, although that is hard to believe. This is one way to bring reality to them and, we hope, give them some appreciation of nature and wild life. •

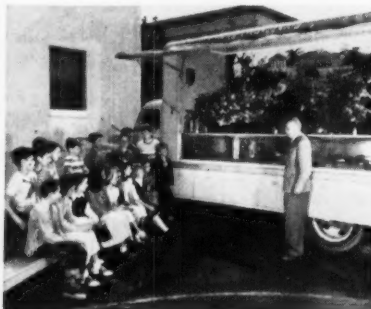
First-hand experiencing as a skillful teacher answers young observers.

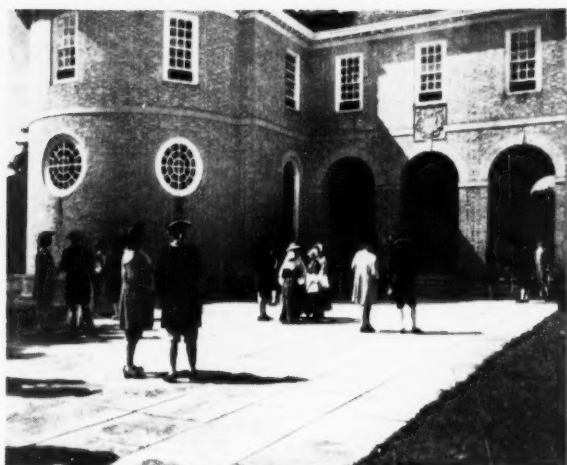


For the first time many youngsters see where their milk comes from.



Los Angeles' mobile unit is accompanied by trained staff teachers.





Townpeople gather outside the colonial Capitol building in Williamsburg to await action of the House of Burgesses.



The lively excitement of "public times" is depicted as citizens gather before one of the popular inns.



Authentic costuming and the true-to-life setting of the town make "Williamsburg Restored" a "must" film.



The new sound and color film was especially created for schools and organizations by Colonial Williamsburg.

Picture Story: "Williamsburg Restored"

EVERY AMERICAN who cherishes the traditions and examples of our founding fathers will appreciate the authentic interest of *Williamsburg Restored*, new documentary film in color on the history and restoration of this significant colonial capitol city.

Its 44 minutes of screen time cover the historic actions of the 13th century through to a present day detailing of the restoration work that has been underway in Colonial Williamsburg for a quarter century. Julien Bryan and the International Film Foundation were the producers. A new Film Distribution Section has been set up at Colonial Williamsburg to handle the sale and rental of prints of this and the earlier picture *Eighteenth-Century Life in Williamsburg, Virginia*.

An introductory sequence in *Restored* re-enacts a historic day in May, 1774. This is the festive season "Public Times" when events of social and political importance

take place in Virginia's colonial center. The arrival of a post rider during a session of the Assembly brings news of the closing of port of Boston by the British. It is the eve of the Revolution. From this setting of the Williamsburg of 1774 the film turns to the 1920's.

Williamsburg's star had set and the once-proud center of colonial life was neglected until the idea of Colonial Williamsburg and the restoration was taken up. The painstaking work of research and restoration which began in 1923 is detailed in extremely thorough and fascinating scenes. History lives again and again as the research material from which the buildings and their contents so faithfully reconstructed is brought to the screen. There is, finally, the town as it is today for visitors to enjoy . . . breathing the spirit which lives again "in a new time of crisis, binding together the peoples of the free world today." A film in the American tradition. •

New Materials

FILMS • SLIDES • RECORDINGS
AND OTHER AUDIO-VISUAL AIDS



NEW FILMSTRIPS

Adventures With Numbers—(6 filmstrips) Color, Sale \$31.50; Webster.

- Demonstrations of different kinds of arithmetic are taken from subjects familiar to children: their family life, sports, school, etc. Cartoons make these explanations more interesting, and the job of teaching easier.

Advertising—A Force in Modern Living—(35 fr.) Free with guide; Key Prod.

- A filmstrip telling the story of the history of advertising, and its powerful effect on the world today. Also shown is the preparation of a modern ad campaign, and the different kinds of media used.

American Insects—(4 filmstrips) Color, sale \$16.50; YAF.

- A new addition to the Golden Nature series, this filmstrip in color pictures 225 American insects, and is accompanied by a 157 page manual. It is suitable for elementary and high school nature study and science classes.



Scene in "Beginning Volleyball"

Beginning Volleyball (208 fr.) 40 min. Color, sale—ad. \$33, st. \$25.25; Athletic Inst.

- This filmstrip was designed to teach people to play the game and know the rules. There are demonstrations of each of the skills, and a detailed explanation. The four units are entitled: **The Game, The Pass and Set-Up, The Serve, and The Attack.** There are corresponding 33 1/3 rpm records, an Instructor's Guide and a copy of the Student Manual.

Century of Progress—Navigation—(26 fr.) Sale \$3; BIS.

- Here is the story of the progress that has been made in traveling by water, and arriving at a specified time. Because of the war, greater progress was made after 1940 than ever before.

A Century of Progress—Women—(29 fr.) Sale \$3; BIS.

- Women's status has changed a lot in the last hundred years; it has improved, due in a large part to more and better education.

A Garden We Planted Together—(52 fr.) Sale \$3; UN.

- Children from many lands joined to plant a garden, just as adults from many lands

joined to make a world of peace.

Goals in Spelling—(6 filmstrips) Color, sale \$31.50; Webster.

- Here is a filmstrip geared to make the study of spelling more fun for children of the middle and upper elementary grades. Cartoon characters are used throughout, and there are pupil participation activities.

To Promote . . . Better . . . Life—(56 fr.) Sale \$2; NY Times.

- The preamble to the UN Charter says that one of its primary objects is "to promote social progress and better standards of life in larger freedom." Filmstrip tells of the UN's fight to correct the conditions which breed war. It tells of the people the world has long forgotten, the sick, the homeless, the poor, the ignorant, and how the UN has stretched out a steady hand.

To Serve All Mankind—(67 fr.) Sale \$3; UN.

- Here is an explanation of one of the great dreams of many peoples, the right to be self-governing. This is a visualization of the UN Charter and its aims in furthering freedom.

U. N. Around the World—(34 fr.) Sale \$3; UN.

- The less well known story of the UN is told, how it aids health, education and agriculture in many lands.

The Universal Declaration of Human Rights—(73 fr.) Sale \$3; UN.

- Human rights for all people, everywhere—that was the document passed by the UN General Assembly in Paris. This filmstrip explains the document, and what it means to mankind.

16MM MOTION PICTURES

Primary

Here Comes the Milkman—Sale, Color \$100, b/w \$45; Bailey.

- The story of one day in the life of a milkman, what he does in the community, and what it is like to get the milk ready for delivery. Film is for the primary grades.

Our Teacher—(10 min) Sale, color \$100, b/w \$50; Coronet.

- This film is a visualization of the pupil-teacher relationship, as it should be. The teacher's job is shown as being one of friendliness and helpfulness to the children. The children's job is to be more cooperative and alert.

Intermediate

Improve Your Spelling—(10 min) Sale, color \$100, b/w \$50; Coronet.

- This film is a simple approach to make the student aware of how words "look", and is an aid in achieving better spelling for a better adult life.

Rhythm in Music—(10 min) Sale, color \$100, b/w \$50; Coronet.

- This film visualizes the rhythm to be found in mankind, his environment, and music. Points out the basis of rhythm is

"To Promote Better Life" is a recent New York Times filmstrip.

the beat, and that rhythm and melody depend on each other for music.

Shooting Safety—(26 min) Color. Sale \$195; Sporting Arms.

- Here is a film made by experts in the field of guns, and telling the story of the safe way to handle them in all situations. It portrays a shooting school for children, and the acting is done by professionals who know how to handle and use guns.

High School & College

Anthony and Cleopatra and Julius Caesar—(45 min. ea) Sale \$117.50 Ea.; YAF.

- New Shakespearean films made in England by experienced acting company. These two films are condensations of the classics, suitable for high schools, colleges and adults.

The Debate Continues (30 min) Sale \$75, rental \$3.75; BIS.

- Film shows the bombed House of Commons, after the rebuilding, opening and dedicating ceremonies. Included are speeches made by King George, Winston Churchill and Clement Attlee.

Driver Training: Advanced Turning Movements—Sale \$45; Bailey.

- Film demonstrates the four basic turning movements in driving: changing lanes, making a left turn at an intersection, backing into a parking space, and making a U-turn. Here is the right-way-to-drive, told in an easy-to-follow fashion. Suitable for high school and adult driving classes.

How Britain Votes (18 min) Sale \$55, rental \$2.50; BIS.

- England will vote again on October 25, and this film tells the story of the British election machinery in action, from the selection of a candidate to the opening of Parliament—and the preparation made at headquarters as they prepare for the next election.

It's a Small World—(38 min) Sale \$125, rental \$5; BIS.

- The camera tells the story as it follows a group of nursery school children from morning until they leave for home. There are no words spoken, and the acting is spontaneous.

Mother of Parliaments—(10 min) Sale \$32.50, rental \$1.50; BIS.

- The House of Commons reopens and the camera catches some of the famous people of England.

The New Pioneers—(20 min): Cathedral.

- The story of a newspaperman who travels to the nation of Israel and sees the work that has been done in industry and agriculture. It is the story of a race of people, their religion and how they live.

High School, College & Adult

Feeling Left Out—(12½ min) Sale, color \$125, b/w \$62.50: Coronet.

● Here is a film to help the lonely, those who don't quite seem to fit into the patterns of their friends. Gives sympathetic suggestions which will help young people to overcome this difficulty.

How Billy Keeps Clean—(10 min) Sale, color \$100, b/w \$50: Coronet.

● A health film stressing the importance of cleanliness to a happy life. A simple tale which motivates the interest of children in keeping clean by explaining why it is important.

Let's Be Human—(16 min) Sale \$90: BRUA.

● The story of the Boss and the employee—and how they should get along. It tells in detail some of the rules necessary for handling people by presenting the two opposing themes, the successful way, and the unsuccessful way.

Listen Well, Learn Well—(10 min) Sale, color \$100, b/w \$50: Coronet.

● The technique of being an active listener is presented in a story situation, pointing out how to acquire the skill of knowing the important things to listen for. Points out the importance of this ability in work and in your relationships with others.

This is Britain—Health—(9 min) Sale \$32.50, rental \$1.50: BIS.

● This film covers three important phases of health: the research on the common cold done at Harvard Hospital; how hypodermic needles are made; and the fitting and use of artificial limbs.

Treasures for the Making—(20 min) Color, free loan: Assn.

● This film tells the story of how simple it is to make jams and jellies at home. Two common methods are shown, the short boil (with pectin), and the long boil. There is also a slide film on the short boil method, (prints are free). There is a combination film manual and teacher's guide with each film.

RECORDINGS

New World Spanish—Series of 20 records; 45 rpm/ Sale: RCA Victor dealers.

● This authentic album of 20 language recordings has been transcribed from its original standard (78 rpm) form as RCA's answer to numerous educational requests for the 45 rpm form. The new album consists of unbreakable records but is just as complete as the original. Purchase from RCA or other visual education dealer outlets nationally.

This Is the U.N.—Album. 78 or 33½ rpm versions. Sale: Tribune Productions.

● This is the recorded story of the United Nations in action from 1945 to 1950, from San Francisco to Korea. Here are the voices of the Roosevelts, Truman, Acheson, Nehru, Einstein, Vishinsky, Gromyko, Baruch, Austin, Acheson and Marshall as well as many others who participated.

Sources of Materials

(including Christmas items on Pages 16-17)

Assn.: Association Films, Inc. 35 W. 45th St., New York; 79 E. Adams St., Chicago, Ill.; 351 Turk St., San Francisco; 1915 Live Oak St., Dallas, Texas.

Bailey: Bailey Films, 6509 De Longpre Ave., Hollywood 28, California.

BEVA: Business Education Visual Aids, 104 W. 61st St., New York City 23.

BIS: British Information Services, 30 Rockefeller Plaza, New York 20, New York; 39 S. La Salle St., Chicago 3, Illinois; 903 National Press Building, Washington 5, D. C.; 310 Sansome St., San Francisco, California.

Brandon: Brandon Films, 200 W. 57th St., New York 19.

Cathedral: Cathedral Films, 1970 Cahuenga Blvd., Hollywood 28, Calif.

Coronet: Coronet Films, Coronet Building, Chicago 1, Illinois.

EBF: Encyclopaedia Britannica Films, Wilmette, Ill.

Filmfax: Filmfax Productions, 10 E. 43rd St., New York 17.

FON: Films of the Nations Distributors, Inc., 62 W. 45th Street, New York 19.

Key: Key Productions Inc., 18 E. 41st St., New York 17, New York.

N. Y. Times: The New York Times, Times Square, New York, New York.

Official: Official Films, Inc., Grand & Linden Aves., Ridgefield, New Jersey.

Sporting Arms: Sporting Arms and Ammunition Manufacturers' Institute, 343 Lexington Ave., New York, New York.

SVE: Society for Visual Education, Inc., 1345 Diversey Parkway, Chicago, Ill.

Tribune: Tribune Productions, Inc., 40 E. 49th St., New York 17.

UN: United Nations, Film Division, 405 E. 42nd St., New York, New York.

UWF: United World Films (& Castle Films), 1445 Park Ave., New York 29.

Webster: Webster Publishing Company, 1808 Washington Avenue, St. Louis 3, Mo.

YAF: Young America Films, Inc., 18 E. 41st St., New York, New York.

We Call Them "Tellaviewers"

(CONTINUED FROM PAGE SEVENTEEN)

of enunciation, expression, speed and timing, enthusiasm and vitality.

When all these preparations were completed and practice had developed near perfection in performance before trial audiences and critic groups, the students were adjudged ready to perform openly, as competent "Tellaviewers," their "professional" title.

The present status of the "Tellaviewers" is similar to that of the "Traveling Teacherettes" and both groups are ready to perform with practiced efficiency at a moment's notice. They travel to other schools and clubs in the community, each giving a 35-minute performance that is specifically educational in its subject field, and highly entertaining due to its organization, style, and humorous treatment.

It would appear that in these youngsters called "The Tellaviewers," the lost art of lantern slide lecturing has been revived and put to a new educational use. Even more important is the students' participation in the educational program and its effect on their development in morale, confidence, sense of accomplishment and the worthy publicity they acquire for themselves and their school.

Our four "Tellaviewers" are Cynthia DeFelice, with Bontay as her topic; Parker V. Kirk, who speaks on Prehistoric Man; Robert Ehrlich, Domesticated Animals, and Harold Smith, whose subject is Snakes.

*NATION'S SCHOOLS, July, 1951



First Aid Movie for Free Showings

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CHILD WELFARE FILMS. Catalog. 213 pages. \$1. UNESCO. United Nations, New York City.

• Issued by UNESCO and the World Health Organization, lists films on child health and welfare produced by private companies and public institutions. 33 countries responded to the appeal for data. Motion pictures and filmstrips are included.

* * *

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♦ Motion pictures, filmstrips, charts and posters are listed and described in the booklet, prepared by a Committee on Library Facilities of the Council, headed by Miss Louise Moore. The compilation provides a wealth of new material for department heads and supervisors in their instructive duties, as noted in a foreword by H. B. Meek, director of the School of Hotel Administration of Cornell University.

Visual aids are classified as follows: equipment; food merchandising and display; food preparation; principles and techniques; quantity production; food processing; canning, dehydration, freezing; food service; maintenance and housekeeping; nutrition; personnel and public relations; purchasing; safety; sanitation; supervision and careers; and types of foods.

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Revised. Free. School Service Dept., Westinghouse Electric Corp., P. O. Box 1017, Pittsburgh 30, Pa.

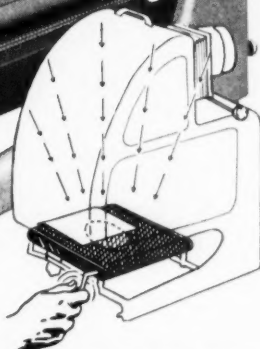
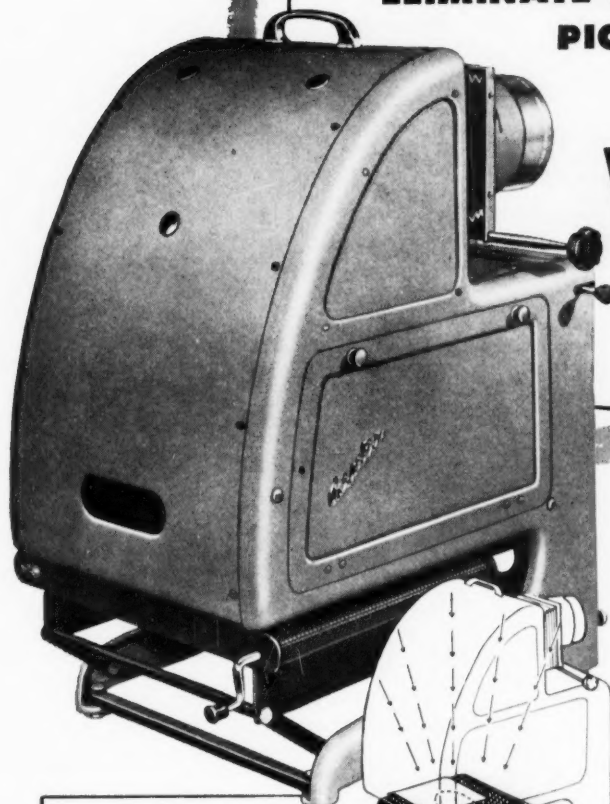
• The revised edition describes 35 free or inexpensive booklets, charts, posters and other a-v materials available to junior and senior high school teachers.

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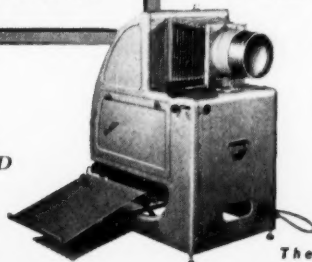
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